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CATALOGUE OF ENGRAVINGS

IN

Mezzotint, Aquatint, Stipple and Line

FROM THE COLLECTION OF A

New York Gentleman

BENNETT'S AMERICAN AQUATINTS IN COLOR; HUDSON RIVER AND NEW YORK VIEWS; MACDONOUGH'S VICTORY ON LAKE CHAMPLAIN; WHEATLEY'S CRIES OF LONDON; DECORATIVE PRINTS, NAVAL PRINTS, AND PRINTS IN COLOR.

TO BE SOLD

Friday Evening, November 12th, 1915

At 8:15 o'clock

On Public Exhibition from Saturday, November 6th.

The Anderson Galleries

Madison Avenue at Fortieth Street, New York

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.

8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for 50 cents.

The Anderson Galleries

Incorporated

MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL 7680

ENGRAVINGS IN MEZZOTINT, STIPPLE, AQUATINT AND LINE

FROM THE COLLECTION OF A

NEW YORK GENTLEMAN

Friday Evening, November 12, 1915, at 8:15 o'clock

1 AMERICAN VIEWS. Bethlehem, the Great Moravian Settlement in the Province of Pennsylvania. Engraved by Paul Sandby, after Governor Pownal. Oblong folio, full margins, fine condition. London, n. d.

2 —— An American Settlement or Farm. By the same engraver and in like condition.

3 —— North Side of the Virginia River, Near the Manour Lodge. By the same, and in like condition. London, 1772.

*A very interesting early print, showing an open-air festival, boats à la Chinois on the river, etc.

4 AVELINE (P.). L'Enseigne. After Watteau. Large oblong folio, cut down. ORIGINAL IMPRESSION.

*The print shows a large Exhibition Hall filled with paintings; various figures in charming Eighteenth Century grouping examine the paintings and miniatures.

5 BARTOLOZZI (FRANCESCO). The Triumph of Virtue, Stipple in color, after Peters. Folio, London, 1795.

6 —— "Pittura a Freseo," etc. Landscape with Diana. After Gabbiani. Etching in color. Folio. Fine condition.

7 —— [Sir Thomas Wyatt]. After Holbein. Stipple engraving printed in tints. 4to, 1799.

8 BARTOLOZZI (F.) AND WM. BYRNE. Death of Captain Cook. Engraved after Webber. Folio, full margins. London, 1785.

*Original impression in fine condition.

9 BARTOLOZZI SCHOOL. The Bird's Nest. Stipple partly printed in color, after Westall. Engraver's name erased. Folio, cut down. London, 1809.

10 BENNETT (W. J.). West Point from Phillipstown. AQUATINT PRINTED IN COLOR. Oblong folio.

*The original impression in good condition with margins, and the imprint of Parker and Clover, 1831.

11 —— The High Falls of Trenton. AQUATINT PRINTED IN TINT. Oblong folio. New York, L. P. Clover, 1835. Two marginal tears.

*Original impression with margins.

12 —— Mobile, from the Marsh Near Pinto's Residence. AQUATINT PRINTED IN GREEN. Large oblong folio, margins. New York, Megarey, 1842.

13 BLAKE (WILLIAM). Original etching illustrating Cowper's "Task." London, J. Johnson, 1802. Scarce.

14 BLUCK, AFTER WALMSLEY. Salmon Leap at Leixlip, near Dublin. AQUATINT PRINTED IN COLOR. Folio. London, 1800. Repaired.

15 BRACQUEMOND (FELIX). Venetian interior with figures; reduced plate showing the woman's figure only; after Leys. Proof etching on India paper. Folio.

16 BYRNE (W.). "The Second Plate of Joseph Andrews" (Book 3, Chapter 12). Engraved by Byrne, Pouncy and Sharp, after Thomas Hearne. Oval, folio, margins. ORIGINAL IMPRESSION.

17 BYRON (LORD). Half-length in his boat. Mezzotint by F. C. Lewis, after Comte d'Orsay. Folio, collector's stamp. London, 1845.

18 CALIFORNIA. Naufrage de MM. De Laborde . . . . au port des Francois dans la Californie. Engraved by Prot and Dissart, after Crepin. Large oblong folio, margins.

*A rare California view.

19 CANOT (PETER—and others). Views of Havana, Nos. 1 to 6, inclusive, engraved by Canot, Paul Sandby and others, after E. Durnford. Folio, margins. London, printed for R. Bowles, R. Sayer, etc. (6).

*Views made after the English capture and occupation at the close of the French and Indian War, 1762.

20 —— Duplicates of Nos. 1, 3 and 4. (3).

21 —— View of the River and Gulf of St. Lawrence, by the same, after Captain H. Smith. Showing the landing of Wolfe's troops in the French-Indian War, etc. Folio, margins. (1).

22 CANOT (PETER—and others). Fort Royal, Guadaloupe (2), North and East Views of the same; Roseau on the Island of Dominique (2). Engraved by Benazech, Peake, etc. Folio, margins. (6).

23 CLIVE (KITTY). "Miss Rafter in the Character of Phillida." Mezzotint, after G. Schalken. Small folio, margins.

*A famous and rare portrait of Garrick's mistress, who acted with him.

24 COCHIN (C. N., Fils). Pompe Funebre de Marie Therese. Oblong folio.

*The scarce original impression, not to be confused with the numerous reprints.

25 COLOR PRINTS. Chateau de Versailles; Rialto, Venice; "Venetia" with key to 70 buildings; La Navigation dans la Glace; and others similar. All about the same period, 1750, and IN COLORS. 4to. (23).

26 COLOR PRINTS. Judgment of Midas (Facius, after Maratti), cut down and fold; Antient Vessels (iridescent glass). (2).

27 COPLEY (JOHN SINGLETON). The Death of Major Pearson. Engraved by Heath. Large oblong folio. London, 1796. Open letter proof, slight repair.

28 CRANACH (LUCAS). Death of Roland, known also as "The Three Graces." Early engraving, 1508, on paper with water mark of the bull's head. Collector's stamp. Small folio, centre fold repaired.

29 CRUIKSHANK (GEORGE). The Bottle. Set of 8 plates (with the front cover mounted under Plate I.). Folio. (8).

*The best English separate edition.

30 DANIELL (WM.). London. Complete set of 6 plates and title. Aquatints, drawn, engraved and published by Wm. Daniell, 1804-5. Large oblong folio, margins. (7).

*From Greenwich Park, etc. Rare in complete sets.

31 —— View of the Palais Royal, October, 1827. AQUATINT PRINTED IN COLOR. Oblong folio, margins. London, 1828.

32 —— Palais Royal after the Improvements. AQUATINT PRINTED IN COLOR. 1828.

33 —— New Bridge Over the Tweed at Kelso, Scotland. AQUATINT PRINTED IN COLOR. 1804.

34 DANIELL (WM.). The Kent Indiaman on Fire in the Bay of Biseay; the Cambria Brig Receiving Her Survivors. ORIGINAL AQUATINT. Folio, fine India proofs. (2).

35 DARLEY (F. O. C.). Nancy Hart (Georgia); Elisabeth Grace and Rachel Martin (South Carolina). Heroic incidents of the American Revolution. Lithographs, after Darley, published by Goupil. Oblong folio, margins. (2).

36 DEBUCOURT (P. L.). Defeat of the British under . . . Packenham . . . January 8, 1815, at New Orleans After H. Laclotte. Oblong folio, margins shortened and creased.

*The very rare original impression.

37 DE LARMESSIN, AFTER LANCRET. La Servante Justifiée. Folio, margins, engraved and published by Le Larmessin. Centre fold repaired.

38 DE LAUNAY (N.). La Gayeté de Silene. Engraved after Bertin. Oval, small folio, full margins. Fine impression.

39 —— Le Malheur Imprévu. Engraved after Greuze. Folio. Paris, chez Bazan. Fine impression.

40 DRAWINGS. Italian Ruins. Sepia drawing by W. Hamilton, English painter of Mrs. Siddons, etc. 12 x 8½ inches.

41 —— Battle Seene, Napoleonie Wars (Assault and Capture of Swiebach?). Bistre drawing, unsigned but contemporary. 13 x 18¼ inches.

42 —— Pastoral Scene in the manner of Berghem. Old brown ink pen drawing. 12 x 17½ inches.

43 —— American Western Seene, mountainous country, possibly California. Water eolor drawing, signed E. Morey, 1849. 13½ x 19½ inches.

44 —— Seven drawings in water eolor, landseapes, marines, ete., by E. Morey, etc. (7).

45 DURER (ALBRECHT). The Rape of Amymone. Contemporary copy by Ladenspelder van Essen. 4to.

46 DURET (P. J.). Fête sur le Tibre à Rome. After Vernet. Line engraving, large oblong folio, margins. Paris, chez Duret.

47 EDELINCK (GERARD). Pompone de Bellieure. Bust in oval. 4to.

48 —— Philippes Collot, engraved from life. Full bust, oval, 4to. With collector's mark.

49 FABER (JOHN). "Corruptibilem pro incorruptible" (Charles I.). Mezzotint. Small folio. London, 1717.

50 FLAXMAN (JOHN). Compositions of the Acts of Mercy engraved in aquatint by F. C. Lewis. DELICATELY PRINTED IN BROWN. Eight plates and engraved title. Folio. London, 1831.

*A remarkable series of compositions in the manner of William Blake.

51 GAUTIER (LUCIEN). L'Eglise della Salute, à Venise. Etching, after Canaletti. Oblong folio, proof on India paper.

52 GODEFROY (J.). Le Matin. Beautiful stipple, after Chaudet. Folio, margins.

53 GOLTZIUS (H., 1558-1610). Venus and Mars; Mercury and Pallas Athene. Copper engravings, 1585, etc. 4to. (2).

54 GREEN (VALENTINE). Queen Matilda Soliciting the Empress Maude for the Release of King Stephen, A.D. 1141. Mezzotint. Folio, plate margins. London, 1789.

*This and the following 11 plates are original impressions after Huck, showing great historic acts of the Queens of England. Some are open letter proofs.

55 —— Queen Eleanora Delivered of Edward, First Prince of Wales, at Caernarvon Castle, A.D. 1284. London, 1788.

56 —— Philippa, Queen of Edward III., Soliciting for Calais, A.D. 1347. London, 1788.

57 —— Margaret, Queen of Henry VI., with Prince Edward Attacked by a Robber, A.D. 1463. London, 1790.

58 —— Lady Elisabeth Grey at the Feet of Edward IV., A.D. 1465. London, 1791.

59 —— Elizabeth, Queen Dowager of Edward IV., Delivering the Duke of York to Cardinal Bourchier, A.D. 1483. London, 1789.

60 —— Marriage of Henry VIII with Ann Bullen, A.D. 1533. London, 1792.

61 GREEN (VALENTINE). The Death of Lady Jane Grey, A.D. 1554. London, 1786.

62 —— The Death of Mary, Queen of Scots, A.D. 1587. London, 1790.

63 —— Queen Elizabeth at the Head of Her Army at Tilbury Fort, A.D. 1588. London, 1792.

64 —— Mary II. Reviewing the Militia in Hyde Park. A.D. 1692. London, 1791.

65 —— Articles of the Union Presented to Queen Anne, A.D. 1706. London, 1786.

66 HAYES (CATHERINE, Swan of Erin). Lithograph, nearly three-quarter length, by Selb and Leefe. Folio. New York.

*Fine open letter India proof.

67 HILL (J.) AFTER H. J. BENNETT. Niagara Falls, (American) . . . from the Foot of the Staircase. AQUATINT PRINTED IN COLOR. Folio, fine impression with full margins. New York, H. I. Megarey, n. d.

68 —— Niagara Falls (British) from Under Table Rock. Stain spots.

*Companion print. AQUATINT PRINTED IN COLOR, with full margins.

69 —— Washington's Sepulchre, Mount Vernon; Moonlight Near Fayetteville. Two aquatints IN COLOR, after J. Shaw. Philadelphia, M. Cary & Son. Small folio, full margins.

70 HODGETTS (THOMAS). Rev. John Campbell, of Kingsland [African Missionary]. Mezzotint, after Renton. Fine proof, one of the first fifty, with full margins.

71 HOLL (WM.). The Boar That Kill'd Adonis Brought Before Venus. Stipple, after Westall. Folio, 1802.

72 HOUBRAKEN'S PORTRAITS. LARGE PAPER COPIES. Duke of Lauderdale, Sir Francis Walsingham, John Thurlow, etc. Folio, margins. (6).

*Said to be only 100 printed in this state

73 —— LARGE PAPER COPIES. Gen. Lambert, Catherine Howard, Earl of Arlington, etc. (Only 100 printed). (7).

74 —— Alexander Pope, Earl of Peterborough, Earl of Morton, Sidney Godolphin, etc. Small paper copies. (9).

75 HUDSON RIVER PORTFOLIO. Little Falls at Luzerne. Aquatint by J. Hill, after W. G. Wall. Oblong folio, published by Henry I. Megarey, New York.

*This and the following lots describe THE WALL-HILL AQUATINTS, Nos. 1 to 18, some in color and all with margins. Very rare in the series.

76 —— Junction of the Scandaga and Hudson Rivers. Aquatint in color.

77 —— View Near Jessup's Landing.

78 —— Rapids Above Hadley's Falls. Aquatint in color.

79 —— Hadley's Falls. Aquatint in color.

80 —— Glenn's Falls.

81 —— View Near Sandy Hill. Tear repaired.

82 —— View Near Fort Miller. Printed in greenish ink and numbered "8" with a pen.

83 —— Palisades. Rare view, approaching New York.

84 —— Fort Edward.

85 —— Troy from Mount Ida.

86 —— View from Fishkill looking to West Point. Proof with imprint incomplete and numbered "12" with a pen.

87 —— Hudson.

88 —— Newburg.

89 —— View Near Hudson. Margins cut to plate mark.

90 —— West Point. Scarce.

91 —— View Near Fishkill.

92 —— View Near Fort Montgomery. Numbered "18" with a pen.

93 HUNT AND HOLL. The Bloom of the Heather; the Wild Briar, etc. Series of six stipple engravings, A. Bouvier. Folio, 1850. (6).

94 JAMAICA. Town and Harbor of Montego Bay. Etched by Heath. Aquatint by J. Wells. Folio. London, Stockdale, 1796.

95 LEBRUN (CHARLES). The Triumphs of Alexander. Engraved by Picault, after Le Brun. Six plates. Folio. (6).

96 LE GRAND (AUGUSTIN). Genevieve de Brabant Vouée a la Mort. Stipple engraving partly printed in color. Folio, margins.

97 LERPINIERE (D.). A Hunting Piece. Engraved after Wooton. Oblong folio. London, 1778.

*Showing Sir Robert Walpole, Col. Churchill and Mr. Turner, with fox-hounds and horses.

98 LIERNUR (A.). The Young Bull. After Paul Potter. STIPPLE ENGRAVING PARTLY PRINTED IN COLOR. Oblong folio, fox marks, published in Amsterdam.

*Very fine and scarce. Paul Potter's most famous painting.

99. LUPTON (T.). Mr. T. Cooke. Mezzotint portrait, half, length, after G. Clint. Folio. London, 1839.

*A fine proof in open letters.

100 MARTENS, AFTER MOZIN. Pêche aux Soles. (Sole Fishing). AQUATINT PRINTED IN BLUE. Oblong folio, full margins. Paris, Tessari, n. d.

*Fine original impression of a very beautiful French print.

101 —— Péche aux Moules. (Mussel Fishing).

*Companion print, equally fine, also printed in blue.

102 MARYLAND. Panoramic View of the Scenery on the Patapsco. Lithograph in color by E. Sachse. With key underneath. Large folio, cut close. Baltimore, n. d.

103 MILBERT (J.). General View of the Military School, West Point. Drawn from nature and lithographed. Oblong 4to, India proof.

104 MORLAND (GEORGE). Hostler with horse outside a thatched barn. Soft ground etching by Morland. Folio, 1792.

105 —— Woman hanging clothes on a tree, child near, and dog drinking from a stream. Soft ground etching. Folio (about 1792).

106 —— La Porte de la Ferme (Cottage Door). Stipple engraving by J. P. Levilly. Folio, large margins.

107 —— The Return (from the Laetitia Series). Stipple, tinted, by J. R. Smith. Small folio, cut close, creased and mounted.

108 —— Morning, or The Benevolent Sportsman. Mezzotint, after Morland, by J. Grozer. Large oblong folio.

109 —— Evening, or The Sportsman's Return. Companion piece.

110 NAVAL. Town and Port of Dover. Aquatint, after R. Dodd. Oblong folio. London, Freeman & Woodfall, 1793. A few stain spots.

111 —— The British Fleet Attacking Belle Isle; Landing of the Troops, etc. Engraved by Mason and Canot. Small folio. London, 1777. (4).

112 —— The Distress'd Situation of the Dutton East Indiaman. Mezzotint by R. Pollard, after Pocock. Oblong folio, creased. London, 1796.

113 —— Fight Against Seven Algerines by Captain Kempthorne (1670). Mezzotint printed in green by E. Kirkall, after Vanderveld. Small folio, small margin. One of the famous sea fights of the English Navy.

114 —— Blowing Up of the Fire Ship Intrepid Commanded by Captain Somers, in the Harbor of Tripoli, on the night of the 4th of September, 1804. COLORED. 4to, damaged by being torn twice. VERY RARE early American engraving.

115 NANTEUIL (R.). Le R. R. Pierre Lalemant. Portrait engraved from life in 1678. Bust in oval, 4to, margins.

116 NEW YORK CITY. Fac-simile of the Bradford map. Lithograph by G. Hayward in 1834. Folio, scarce.
*The first fac-simile of the Bradford map.

117 NEW YORK. South View of Oswego on Lake Ontario. Fac-simile of the view in Smith's History of New York, 1767. Small folio, folded.

118 NUTTER (W.), AFTER SINGLETON. The Orange Girl. Stipple engraving by Wm. Nutter (sic). Small folio, margins.
*Fine original impression in good condition.

119 —— The Nosegay Girl.
*Original in fine condition, with margins. Companion to the preceding.

120 PHILADELPHIA. Great Elm Tree of Schackamaxon (now Kensington) under which William Penn concluded his Treaty. Painted and engraved by George Lehman. Folio, margins.

121 POLLARD (R.). Bacchanalian Sports. Stipple, after Zuccarelli. Folio. London, 1791.

122 PRESTEL (M. CATHERINE). View of the Black Lead Mine in Cumberland, after De Loutherbourg. Aquatint. London, 1788. Oblong folio.

*Fine original impression. Typical English landscape with group of peasants and carts. The artist is noted for the fine quality of her very limited number of prints.

123 —— Landscape, sunset, with figures and sheep. Aquatint printed in brown. Unsigned, but resembling the work of Miss Prestel.

124 PROUT (SAMUEL). Teignmouth; Hamoaze. Drawn and etched by S. Prout and printed in tints on one sheet. Small oblong folio. Rare.

125 RENAULT (J. F.). The British Surrendering at Yorktown, October, 1781. Engraved by Tanner, etc. Large oblong folio. New York, 1819. Edges damaged.

126 REYNOLDS (S. W.). Dreaming; Awaking. Mezzotints, after Dubufe. Open letter proofs. Folio. (2).

127 RICHTER (HENRY). The Poor Soldier and the Rich Farmer. Engraved after Lady Bedingfeld. Stipple in colors. Oblong folio, full margins. London, Colnaghi, 1802.

128 ROME. Birdseye View. Aquatint by A. Appert, after Testard. Oblong folio, has been folded and one fold repaired, margins shortened.

129 RUBENS. Scenes from the Life of Henry IV. and Marie de Medici, "Le Roy part pour La Guerre," etc. Engraved by Audran and others. Folio. (3).

130 SLAVERY. Mariage; Culte et Habitation des Negres; Arrivée des Européans. Engraved by Colibert in 1795, after Freret. Folio. (4).

131 STRANGE (ROBERT). Fortuna, Cupid Sleeping and Danae. Engraved after Guido Reni and Titian. Folio. (3).

132 SUNTACH (ANTOINE). Annette and Lubin. Oval stipple, after Emma Crewe. Small 4to. Paris, 1791. An illustration from the "Tales" of Marmontel.

133 TANNER (B.). Macdonough's Victory on Lake Champlain. Engraved after H. Reinagle. Oblong folio, lower margin repaired. Philadelphia, 1816.

*Fine impression and rare. With the key (engraved), separate. (2).

134 TOMKINS (P. W.). Sir John Nichols. Full bust, stipple, after M. A. Shee. Folio, full margins. London, 1806.

*Open letter proof in fine condition of a very handsome print.

135 TRUMBULL (JOHN). The Battle at Bunker's Hill, Near Boston. Engraved by J. G. Muller. Large oblong folio. London. Edges of margins worn.

136 —— The Death of Gen. Montgomery in the Attack on Quebec. Engraved by J. T. Clemens. Large oblong folio. London. Edges of margins worn.

137 TURNER (CHARLES). Henry, Lord Mulgrave. Full bust, mezzotint, after Sir Thomas Lawrence. Folio, full margins. London, 1808.

*A fine open letter proof.

138 —— Col. Robert Buchanan Dunlop, of the Light Horse Volunteers. Three-quarter length in uniform. Mezzotint, after Jackson. Folio, full margins.

139 —— Thomas William Coke, Esq. Mezzotint bust. Proof without name of painter or engraver, but resembling the work of Turner. Folio, margins.

140 —— The Lady Georgiana Fane, Daughter of the Earl of Westmoreland. Mezzotint, after Lawrence. Small folio. London, Colnaghi, 1828.

141 —— Maximilian, Emperor of Germany, Dressed for a Tournament. Mezzotint, after Burkmaier. Small folio. London, 1814.

142 VANDYCK (ANT.). Henrietta, Queen of England, and Children. Stipple by Bonnefoy. Small folio.

143 VANDYCK'S PORTRAITS. Kenelm Digby, Martin Rychert, Theodore Galle, and others. Chalcographical Society issues. Small folio. (11).

144 VISSCHER (CORNELIS). The Counts of Flanders, Philip I., Albert of Bavaria; Gertrude. Busts in oval within engraved borders. Folio. (3).

145 VIVARES (THOMAS). A View in the Island of Jamaica. After Robertson. Oblong folio, margins. London, 1778.

146 WARD (JAMES AND WILLIAM). Young Woman at a table in the open with label "Spice Nuts" approached by an officer. Mezzotint, inlaid.

*Proof before the title or margins cleaned.

147 WARD (WILLIAM). John Stevens, of Grafton Street Meeting, Soho, late of Boston. MEZZOTINT PRINTED IN COLORS, after S. Drummond. Folio, margins, time-worn and repaired. London, 1813.

148 WATSON (JAMES). Sir Richard Staepoole. Mezzotint, half-length, with text, after Segulta. Folio, full margins.

149 WHEATLEY (F.). Cries of London. Plate 8. "Duke Cherries." Stipple by A. Cardon and L. Schiavonetti. Folio, margins. London, Colnaghi, 1795.

*THIS AND THE FOLLOWING FOUR PRINTS ARE THE RARE ORIGINALS IN GOOD CONDITION WITH LARGE MARGINS, IN WHICH STATE THEY ARE VERY SCARCE.

150 —— Cries of London. Plate 10. "Old Chairs to Mend." By Vendramini.

151 —— Cries of London. Plate 11. "A New Love Song." By A. Cardon.

152 —— Cries of London. Plate 12. "Gingerbread, Smoking Hot." By Vendramini.

153 —— Cries of London. Plate 13. "Turnips and Carrots, Ho!"

*One of the most sought for prints of the series. Engraved in stipple by A. Gaugain.

154 —— Riot in Broad Street, June 7th, 1780. Engraved by J. Heath. Large oblong folio, full margins. London, 1790.

*The rare original impression in good condition.

155 WOOLETT (W.). Caledonian Boar Hunt. Engraved after R. Wilson. Proof, with stamp of the Henry Ward Beecher Sale in 1887. Folio, margins.

THE ALEXANDER PRESS
114-116 WEST 27TH ST

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MUSEUM OF ART

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